

AIR, IV.
Dadl, Daul,
OR
FLAUNTING TWO.

Allegretto

Soprano 1^{mo} Tho' I've heard some Shep - herds speak in

Soprano 2^{do} Tho' I've heard some Shep - herds speak in

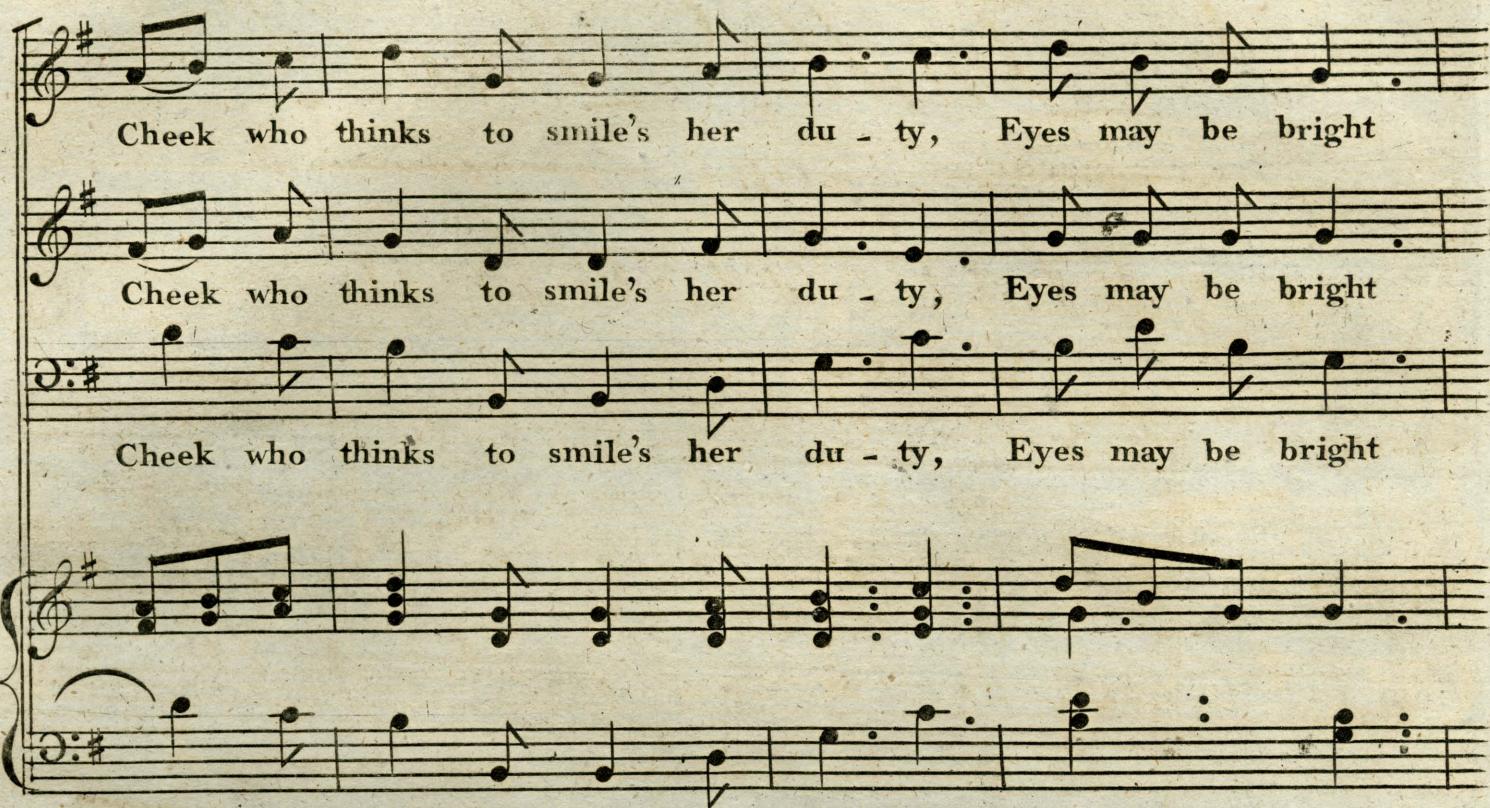
Basso Tho' I've heard some Shep - herds speak in

Piano Forte **Allegretto**

praise of pen - sive beau - ty, Mine's the Girl with dim - pled

praise of pen - sive beau - ty, Mine's the Girl with dim - pled

praise of pen - sive beau - ty, Mine's the Girl with dim - pled



Cheek who thinks to smile's her du - ty, Eyes may be bright

Cheek who thinks to smile's her du - ty, Eyes may be bright

Cheek who thinks to smile's her du - ty, Eyes may be bright

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting, with the lyrics 'Cheek who thinks to smile's her du - ty, Eyes may be bright' repeated on each. The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).



swelling with tears, I do not mean to scout them, but then to me

swelling with tears, I do not mean to scout them, but then to me

swelling with tears, I do not mean to scout them, but then to me

The second system of the musical score continues the three-part vocal setting. The lyrics 'swelling with tears, I do not mean to scout them, but then to me' are repeated on each of the three vocal staves. The piano accompaniment continues with the same melodic and harmonic structure as the first system. The key signature remains one sharp (F#) and the time signature is common time (C).

thus it ap - pears, they'd bright - er be with - out them.

thus it ap - pears, they'd bright - er be with - out them.

thus it ap - pears, they'd bright - er be with - out them.

2

And for me a pallid face
 No winning charms discloses,
 For tho' Lillies hands may grace
 Sure Cheeks were made for Roses:
 Some too there are, odd tho' it be,
 Weak, languid Nymphs desiring,
 Yet I must own Health has for me
 Attractions more inspiring.

3

Some the saucy turn'd-up Nose
 Survey with eyes of passion,
 I the Grecian profile chuse
 Or that of Roman fashion:
 Others prefer Skins white as Snow
 And Tresses like the Morning,
 I Ringlets prize, black as the Sloe
 Clear Nut-brown skins adorning.

4

Stately charms some Swains require
 That awe into Affection,
 Little Forms do I admire
 That seem to claim protection;
 I can't delight in aged eyes
 That do not shine but twinkle,
 Tho' some there are who dimples prize
 Far, far below a Wrinkle.

5

But 'tis well tastes disagree
 Else ever Rivals proving,
 Men in Arms must skillful be
 And win the right of loving;
 Then let us all, our Fancies please
 Without dispute or pother,
 And, if we find one Damsel tease
 We can but woo another.

AIR, V.
CODIAD YR HEDYDD.

or
The Rising of the Sark.

Allegretto

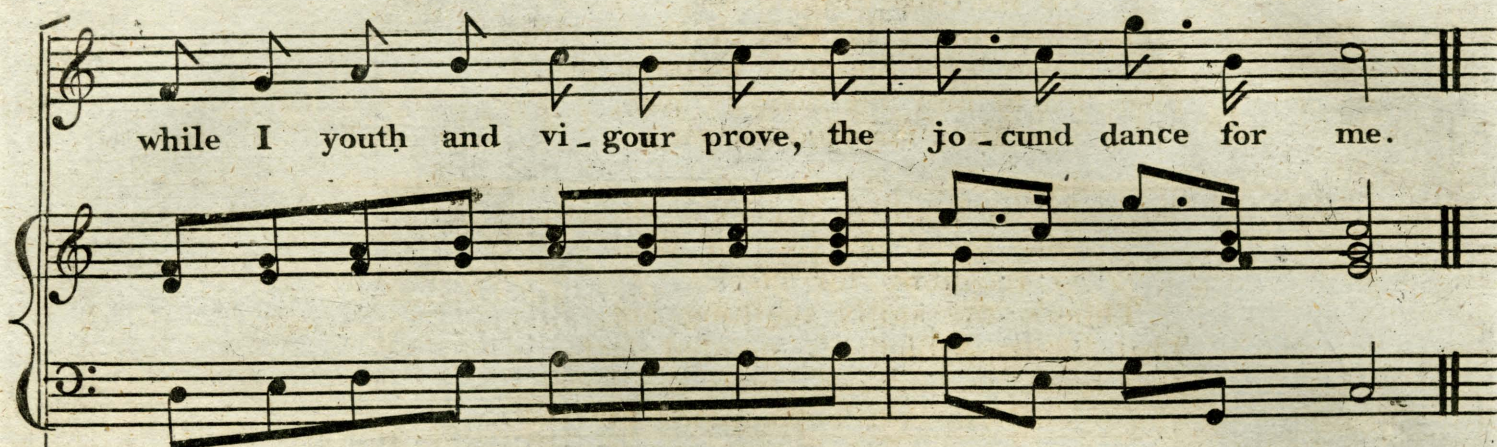
Voce.

Piano Forte
 or Harp.

The musical score is written for a voice and piano/harp. It consists of three systems of staves. The first system has a vocal staff and a grand staff for piano. The second and third systems also have a vocal staff and a grand staff. The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are written below the vocal staff.

Come let us join yon fes tive throng, and lead the
 Dance a - long with Mirth - in - spi - ring glee; Let the old or
 sloth - ful love, with slow and ling' - ring steps to move, but

N.B: this Air is intended to be sung by Seven Persons, each singing a Verse, and all joining in Chorus on the repetition of the four last lines of each sepearte Verse; con - cluding with the whole of the eighth Verse as a general Chorus.



while I youth and vi - gour prove, the jo - cund dance for me.

CHORUS.

Soprani.



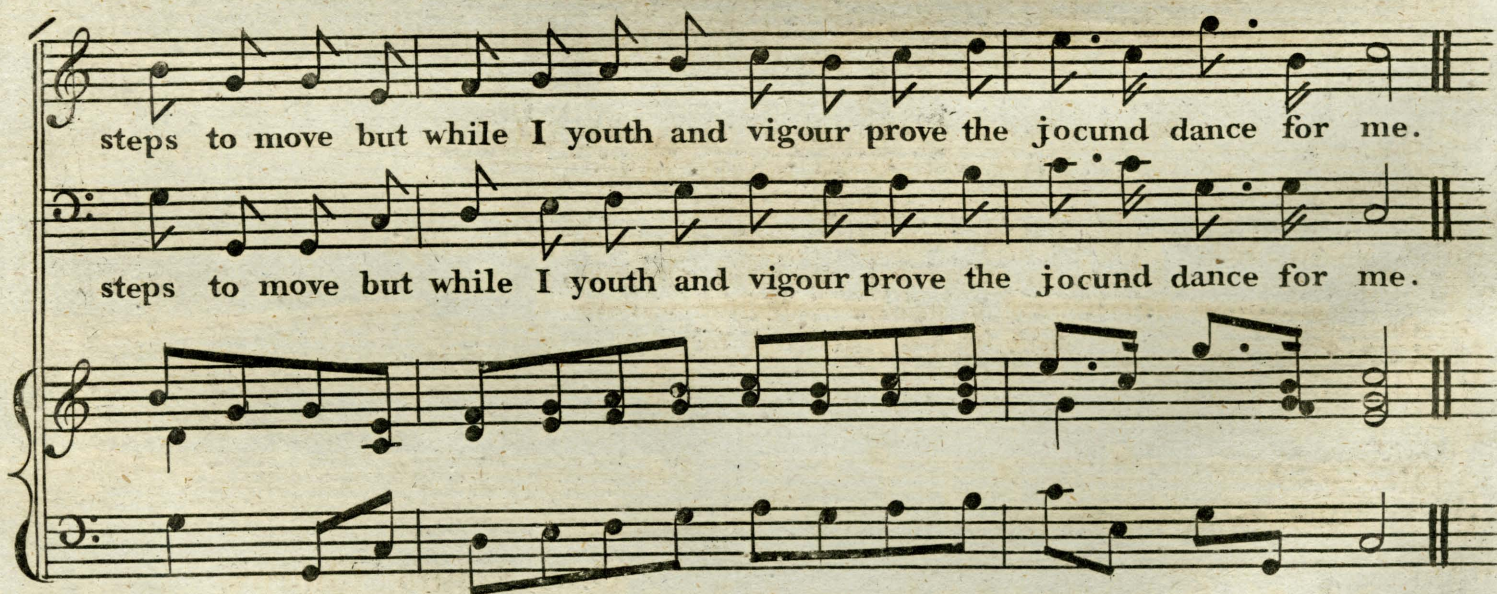
Let the old or slothful love, with slow and ling'ring

Bass.



Let the old or slothful love, with slow and ling'ring

Piano Forte
or Harp.



steps to move but while I youth and vigour prove the jocund dance for me.

steps to move but while I youth and vigour prove the jocund dance for me.

2

No, — No, let's fill the sparkling Bowl,
 And let each joyous Soul
 To Bacchus faithful be;
 Bacchus drives all Care away,
 And makes e'en Sorrow's features gay,
 Then I'll to him my homage pay,
 For He's the God for me.

3

No, — let us bend at Musick's shrine,
 And leave the joys of Wine
 O Harmony for thee;
 Thine's the softly soothing art,
 That blunts Affliction's pointed dart,
 And from its sorrows steals the heart
 Then, — thine's the pow'r for me.

4

Lento

O give this strange illusion o'er,
 Nor think that Musick's pow'r
 The heart from woe can free;
 Musick cannot dry the tear
 That Sorrow's trembling eye-lids bear,
 For tho' the softest Strains I hear
 Woe reigns supreme o'er me.

5

Tempo Primo

True, — when the Strain is sad, and slow,
 For sure Affliction's brow
 Still gloomier then must be;
 But the sprightly lays be mine,
 That boast the joys of Mirth and Wine,
 All other Musick I resign
 The Song, the Catch for me!

6

Hold, shall our lips to Love alone
 Refuse the votive tone
 And Beauty slighted be!
 I to Beauty's empire bow,
 For not from Wine or Musick flow
 Such joys as Beauty can bestow
 Then Love's the God for me!

7

No, — now our Country wants our aid
 Let's wield the hostile blade
 And her avengers be!
 Hark the Trumpet calls to arms,
 Adieu to pleasure's slothful charms,
 My breast a nobler worship warms
 And War's the God for me.

Volti Subito Chorus

Chorus. Finale.

Soprani.

Come then since each from diff'rent things i-magines pleasure springs, this

Bafsi.

Come then since each from diff'rent things i-magines pleasure springs, this

Piano
Forte
or Harp.

our resolve shall be, Right of choice we each will claim, tho' not our means our

our resolve shall be, Right of choice we each will claim, tho' not our means our

end's the same and Hap - pi - nefs of all the aim, the way I wish for me

end's the same and Hap-pi-ness of all the aim, the way I wish for me

AIR, VI.

17

Suo-gan,

OR

LULLABY SONG.

Adagio e Pia

Soprano 1^{mo}



Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Soprano 2^{do}



Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Soprano 3^{zo}
o Contra Alto



Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Basso



Hush my Child! soundly sleep, Tho' I wake, tho' I weep;

Piano Forte



Adagio e Pia



N B. the first Four Bars of this Air is the whole of
the Welch Melody, the rest is added.

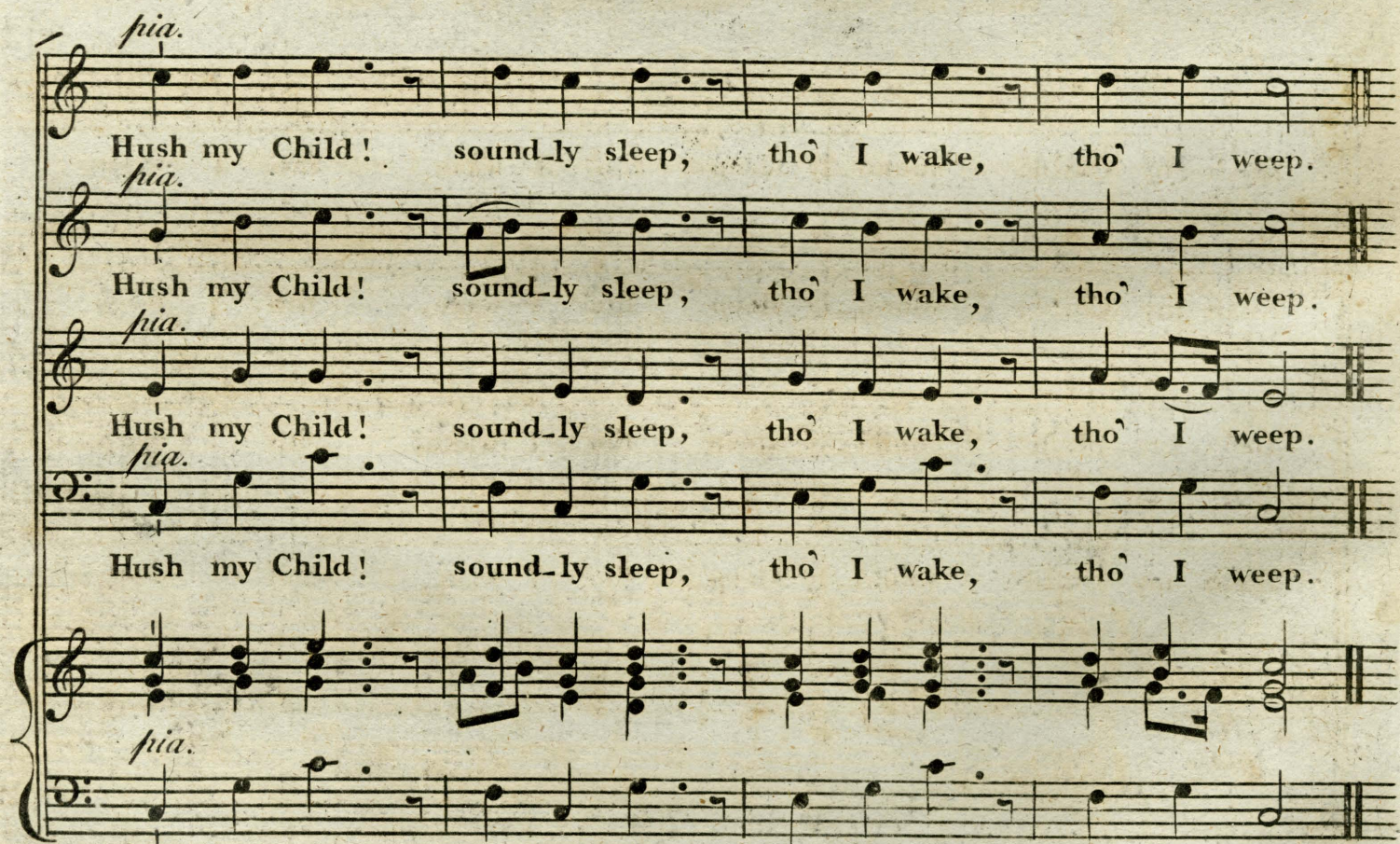


Guiltless thou, guilt-ty I, Thou cans't rest, I must sigh.

Guiltless thou, guilt-ty I, Thou cans't rest, I must sigh.

Guiltless thou, guilt-ty I, Thou cans't rest, I must sigh.

Guiltless thou, guilt-ty I, Thou cans't rest, I must sigh.



pia.
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia.
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia.
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia.
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

rf
Hap-py Child! calm he lies! while sad tears, fill my eyes.
rf
Hap-py Child! calm he lies! while sad tears, fill my eyes.
rf
Hap-py Child! calm he lies! while sad tears, fill my eyes.
rf
Hap-py Child! calm he lies! while sad tears, fill my eyes.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each staff. The piano part features a simple harmonic accompaniment with a bass line and chords. The tempo and dynamics are marked *rf* (ritardando, forte).

pia.
Hush my Child! sound-ly sleep tho' I wake, tho' I weep.
pia.
Hush my Child! sound-ly sleep tho' I wake, tho' I weep.
pia.
Hush my Child! sound-ly sleep tho' I wake, tho' I weep.
pia.
Hush my Child! sound-ly sleep tho' I wake, tho' weep.

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each staff. The piano part features a simple harmonic accompaniment with a bass line and chords. The tempo and dynamics are marked *pia.* (piano).

mez. for. *pia.^{mo}*
Ah! time was, I could be, Lull'd to sleep, calm like thee.
mez. for. *pia.^{mo}*
Ah! time was, I could be, Lull'd to sleep, calm like thee.
mez. for. *pia.^{mo}*
Ah! time was, I could be, Lull'd to sleep, calm like thee.
mez. for. *pia.^{mo}*
Ah! time was, I could be, Lull'd to sleep, calm like thee.

The first system consists of four vocal staves and two piano staves. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is in the lower register, with a treble and bass clef. The tempo is marked 'mez. for.' and the dynamics are 'pia.^{mo}'.

Hush my Child! sound-ly sleep, Tho' I wake, tho' I weep.
Hush my Child! sound-ly sleep, Tho' I wake, tho' I weep.
Hush my Child! sound-ly sleep, Tho' I wake, tho' I weep.
Hush my Child! sound-ly sleep, Tho' I wake, tho' I weep.

The second system consists of four vocal staves and two piano staves. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is in the lower register, with a treble and bass clef. The tempo is marked 'mez. for.' and the dynamics are 'pia.^{mo}'.

for:
Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy.

for:
Tears and smiles, greet thee Boy! thou'rt my shame, thou'rt my joy.

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for:

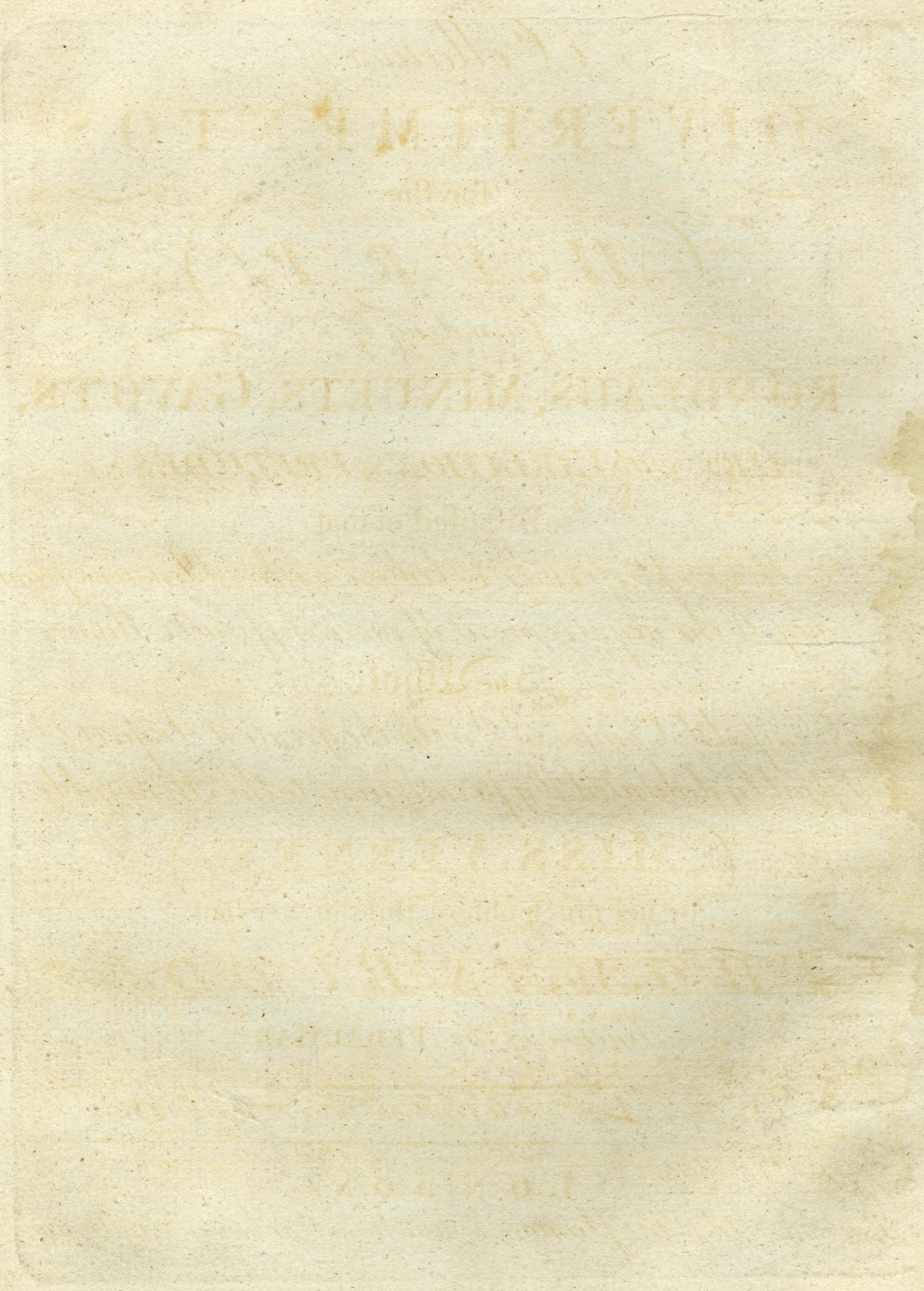
pia. *for:*
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia. *for:*
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia. *for:*
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia. *for:*
Hush my Child! sound-ly sleep, tho' I wake, tho' I weep.

pia. *for:*



TO THE HONORABLE SENATE OF THE UNITED STATES

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE

AT ITS SESSION ON JANUARY 18, 1851

ALBANY: PUBLISHED BY J. B. LEECH, SENATE PRINTER.

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